INDEX

TO THE

THIRD VOLUME OF THE MUSICAL MAGAZINE.

Abbreviations, 48
Abel's Adagios, 211
Accent, 30, 423
Acquaintance with the Composer's Style of Performance necessary to understanding his Works, 243
Acquirement of a perfect Taste, 34
Agazarri Augustino, 448
Albert (Madame), 381
Alexis, 410
Ambrogetti, 382, 409
Analogy between Reading, public Speaking, and Singing, 27
And God made the Firmament, 140
Anfossi, 41
Angrisani, 382
Answer to Cramer, 211
Antoniotti Georgis, 452
Artaxerxes at Drury Lane, 204
Ashe (Misses), 396
Astorga, 99
Ayrton, 253, 379
Bach (Sebastian), 92
Baillot, 106, 445
Baltzarini, 443
Barnet, his Groves of Pomona, 113; his no dearer Moments, 247; his Lady, the silver Moon shines bright, 347
Barry's Romeo, 64
Bartleman, 279, 398
Bassani Giambatista, 448, 449
Beale, his Glees and Madrigals, 471; his Russian Maiden's Song, 514
Beckwith (Dr.), 107
Beethoven, his Trio, 19; his Symphonies, 146; his Mount of Olives, 147; his Trios, 148; his Battle Sinfonia, 149
Benefit Concerts, 395
Bennett, his Duets, 112, 351
Bennet (Thomas), his Sacred Melodies, 188
Bianchi, Extract from his M. S. 46
Billington (Mrs.), 30, 59, 61, 279, 400
Birmingham Musical Festival, 121
Bishop, 36; his Twelfth Night, 235, 383, 392
Bochsa, his Lesson, 80; his Pastorale, 364; L'Alliance, 364; his Requiem, 393
Bononcini, 38
Bowdler (J.), Extract from his Works, 36
Braham, 30, 142; his Declination, 273, 279, 386, 408, 410
Breath, management of, 33
Burke, his Principles of the Sublime and Beautiful, 141
Burney (Dr.), 87; his Opinion concerning Psalmody, 189
Burrowes, his Psalm Tunes, 188; his Handel's Choruses as Duets, 221; his Caledonian Airs as Duets, 378; his Caledonian Airs with Variations, 501
Buschmann, 321
Callcott (Dr.), 379; Memoir of, 404
Camporese, 380, 383, 387, 412, 457
Canon, description of, 496
Catalani, 59, 61, 141, 279, 400, 455, 520
Cerreto (Scipione), 447
Change of the Vowel in singing Divisions, 33
Character, as connected with Vocal Expression, 33
Cherubini, his Overtures, 415; his Canons, 496
Chladni, his Life, 171; Acoustics, 173; his Euphon and Claircylindre, 172, 293
Choron, his Opinion of the Creation and the Seasons, 3
Chromatic and Enharmonic Genera Alien to the Voice, 3
Church Tones, 87
Cianchettini, his Cantata, 108; his Take oh take, 247; his Fantasia, 251; his Italian Air with Variations, 352; his Ode on Solitude, 373; his Martini's Canons, 499
Clibber (Mrs.), in Juliet, 64
City Concerts, 65, 392
Clari, 38
Clarke (Dr. John), his Chants, 107
Clarke, his Hassan the Brave, 516
Clementi and Co. their liberality in the purchase of Copy-rights, 152
Clementi (Mr.) charges Cramer with Plagiarism, 217; his Capriccios, 237, 278, 419; his Appendix, 489
Clifton, his Yes it is Love, 347; With Love fraught Eyes, 373; his Fantasia, 518
Cobbold, (Mrs.), 494
Cobham, his Thema con Variazioni, 251
Collard, his Patent, 318, 397
Common Sense, his Letter, 155
Concert of Antient Music, 387
Cooke, 30; his Dear Content, 514
Corelli, 449; his Works, 450
Corri (Miss), 59, 63, 523
Corri (Haydn), his O fly to the Woods, 373
Corri (M. P.), his They tempt me not, 514
Country Music Master, his Letter, 455
Cramer, 279; his Variations on Deh Prendi, 341; his Fantasia, 341, 390
Crotch (Dr.), 108, 279
Crudel perche fin' ora, 408
Curioni, 381

Cutler, his The Sisters, 221; his Air with Variations, 251
Dance (G.) his The bonny Owl, 373; his Amynta, 373
Danneley, his Palinodia a Nice, 494
Davy, 283; his The bonny Owl, 365
Deeper and deeper still, 142
De Lacepede, 43
Delia superba Roma, 401
De Pinna, his 'Tis vain to deck, 117; his Three Sonatinas, 251
De Ville Paolo, 382
Dizi, 392
Doyle, his Ballads, 79; his Oh Woods of green Erin, 119; his Oh that I could recall the Day, 349; his I know you false, 349
Double-double Bass, Letter on, 427
Drouet, 279
Duets, the Construction of, 36
Durante, 4, 38
Duruset, 384
Duval, his Deep in my Soul, 516
Early Symphonists, 2
Ebers takes the King's Theatre, 253
Egan, his Irish Harp, 397
Elements of Vocal Science, 24, 137, 287
Elocution of Singing, 24, 137
Embdin, his The Maid with a love beaming Eye, 116; Him who sighs for Thee, 117; his Mio alma, 247; his Ever true, 249
Encouragement of English Musical Talent, 275
English Concert, 281
English Opera, 61; Low state of, 158
Eredia Pietro, 448
Fandango, 462
Ferrari, his Canoni, 496
Field, his Chanson Russe, 346; his Maid of Valdarno, 365
Fish, his Montpelier, 251
Formation of the Voice, 25
Gabrielski, his Duets, 519
Galuppi, 41
Gardiner, his Judah, 227, 462
Gasparini, 38
Gattie (Mrs.), her Through the Forest have I gone, 373, 382
Geminiani, 449
Giraldus Cambrensis, 15
Gluck, 7, 37
Goss, his Forget me not, 116; his How sweet is the hour, and O come you, 247
Graham, his Songs, 485
Greatorex, 279
Griesbach, 279
Guami Guiseppe, 448
Haigh, his Introduction and Polonoise, 110
Hallande (Miss), 383
Handel, 1, 7, 8, 92; his Laconic Criticism, 149; his Messiah, 165
Hand-moulds, 336
Harmonic Swell, 319
Harper, 279
Harris, his O Diana Weep, 365
Hasse, 6, 38
Hawker (Major), 336
Haydn, 2; his Masses, 5, 89; his Stabat Mater, 6; his Symphonies, 145; his Chaos, 147; Canzonets, 155
Hayes (Dr. W.), 108
He layeth the Beams, 139
Hempel, his Services, 225
Hogg, his Jacobite Remains, 567
Holmes, 279
Horn, his Oh Listen to your Lover, 347, 387
Horsley, his Glees for two Sopranos and a Bass, 115; his Thou white rolling Sea, 119; his Asylum Hymns, 244; his Laura, 368, 287, 473; his Deep in my Soul, 517
Hummel, his Peace be around thee, 346
Jacob, his National Psalmody, 188
Jay, his two Ballads, 116
I know that my Redeemer liveth, 410
Il Matrimonio Segreto, 159
Instrumental Composers, Remarks on, 414
Jomelli, 41
Irish Melodies, 353
Italian Opera, different Styles of, 157
Juvenis, Letters of, 15, 289
Kalkbrenner, his Duo, 105; his Essais, 243
Kellner, 391
Kemble, 26, 30
Keys, Use of various, 163
Kiesewetter, his Leading, 302, 323, 388
King the, his Opinion of Miss Wilson, 265; his Patronage, 281
King, his Variations on In Infancy, 346
Knapton, his Swiss Air, 110; his Merch Megan, 251
Knyvett, 279
Kohler, his Variations on Di Tanti palpiti, 352
Lanza, 60; his If e'er Compassion, 117
Larsonneur le Jeune Hypolite, 395
Latour, his Duet, 112; his Imitations, 369
Lee, his Ballads, 116, 247
Lee (Barnard), his Dear Harp of sweet Erin, 247
Leo, 40
Lindley, 279
Logier, his Duet, 366
Lorenzo to Jessica, 349
Lotti, 4, 38
Lulli, 37, 449
Mackintosh, 279
Mac Murdie, his Variations on Le Garcon Volage, 346; his Sweet is the balmy Evening Hour, 514
Mad Bess, 413
Maelzel, his Metronome, 302
Mansfield (Lord), his Opinion respecting Musical Copyright, 153
Mara, 30, 59, 61, 398
Marinoni, 380
Marlborough (Duke of), his Songs, 117
Marsh, his Sixteen Movements, 250
Martini, 5, 39; his Canons, 496
Matthews, his Account of a Play-house, 160
Means of giving an Opera to the English, 157
Metronome, Directions for using, 303
Meves, his Duet on Fra tante angoscie, 221; his Dramatic Divertimento, and Variations on My Lodging is on the cold Ground, 344

Meyer's Lessons, 80
Miller's Daughter the, 349
Modulation, Various, 149
Monteverde, his System of Discords, 149
Moore, his Nights of Music, 365
Morales, 479
Mori, 279, 323
Mori Signora, 382
Morning Post, its Puffs of Miss Wilson, 266
Moscheles, 388; his Compositions, 510
Moss, his Duets on Più dolce e placide and Cruda sorte, 221
Mozart, 1; his Masses by Novello, 83
Musical Fund New, 328
Musical Proprietorship, 151, 283
Musical Student, No. III, 1; No. IV, 430
Natural Expression, 27
Neate, his Grand Sonata and Military Air, 375
Nicholson, 279; his Fantasias, 518
Nicks, his Inform me O delicious Kiss, 117
Nominis Umbra, his Letter, 420
Non più Andrai, 402
Novello's Mozart's Masses, 83, 279; his Duets from Fanchon, 351
Obituary, 404
O'Neil (Miss), 30
Operas, O'Keefe's and Dibdin's, 160; on the Construction of, 177; Absurdities in, 179
Operatic Airs, 114,
Oratorios in Lent, 21. 394
Organ, Account of, 305; Hydraulic, 307; Pneumatic, 307; Discretion in its use, 454
Origin of Scotch Music, 15, 501
Paccioni, 5
Paer, 37
Paisiello, 41
Palestrina, 85, 99, 503
Perry, his high-born Soul, 119
Philharmonic Society, 388
Philip II. 481
Philosophy of Musical Composition, No. 4, 163
Piccini, 37, 41
Pinacci, 382
Planchè, 483
Polished Diction, 26
Pope Gregory, 87
Povey (Miss), 385
Power v. Walker, 154
Precentor, his Letter, 423
Proportions, 46
Psalmody, 188, 486
Psellismus, 25
Public Taste, perversion of, 273
Purcell, 10
Puzzi, 279
Quadrille Rondos, 223
Raff, 435
Rameau, 505
Ratio of Intervals, 40
Rawlings, his Il Giorno Felice, 509
Reading, 108
Recitative, 137; in the Messiah, 141; in the Creation, 142
Reife, his Lucidus Ordo, 469
Requiem, Mozart's, 99
Revenge Timotheus cries, 143
Ribible, 442
Richards, his Glee, 115
Ridiculous Effect of Noises introduced to heighten Musical Performance, 23
Rimbault, his Duet on Winter's Overture, 221
Rise and Progress of Spanish Music, 477
Rizzio (David), 502
Rode's Theme, 520
Ronzi de Begnis (Madame), 381
Rossi, M. A. 448
Rossini, 37, 93; his La Gazza Ladra, 252
Rousseau, 39, 40, 41, 42, 43
Roussier, 505
Rovedino Tomaso, his Dramatic Fairy Scene, 339
Russel, 107
Sacchini, 41
Salinas, 478
Salmon (Mrs.) 59, 62, 63, 277, 387, 398, 410, 458, 523
Sarti, 99
Saynette, 482
Scarlatti, 38
Sebright (Sir John), recommends Miss Wilson to Mr. Welsh, 265
Senex, Letter of, 21
Sharp, his Theme, with Variations, 509; his I had sighed o'er the Bud, 516
Shield, his Love of Simplicity, 150
Siddons (Mrs.), 26, 30
Skarratt, 112
Sketch of Music in London, 379
Smart (Sir George), 69, 279, 392
Smart (Henry), his Metronome, 303
Smith (Dr. Adam), 63
Smith, his O Smile not thus, 349
Sola, his the Nightingale, 340; his Spanish Melodies, 477
Sound an Alarm, 142
Spanish Melodies, 477
Spohr, 323
Steffani, 38
Stephens (Miss), 58, 264, 279, 387, 398, 458
Stevenson, his Three times three, 115; Oh, if those Eyes, 119; Light as the Shadows, 347; We Fairy Folk, 366; his Rose of Affection, 516; his Summer, 516
Stodart, his Patent for the Piano Forte, 185, 397
Stradella, 436
Strunck, 450
Style, 407
Symphonists, 145
Table of Practical Intervals, 52
Tassoni, 503
Temperament, 164
Tempo Rubato, 143
Terpodion, Account of, 321
Thomas (E.), her Musical Games, 484
Time, Importance of its strict Observance, 143
Times Newspaper, concerning Miss Wilson, 267
Tonadilla, 482
Torelli Giuseppe, 448
Torelli Felice, 448

Total Eclipse, 142
Tramezzani, 408
Travis (Miss), 62, 387
Tulou, 388, 390
Turnbull, his the Parting Look, 117; his Invitation, 349
Valentini Giuseppe, 449
Vaughan, 20, 279, 410
Vezacini Antonio, 449
Veracini (F. M.), 449
Vertue, his Duets, 485
Vestris (Madame), 385
Vibrations, Ratios of, 173; of Elastic Bodies, 175; Transveral, 293; Longitudinal, 295; of a Stretched Membrane, 297; of Air in Wind Instruments, 296
Vinci, 40
Violin, Rise and Progress of, 439
Vocal Concerts, 387
Walmisley, his Busy, curious, thirsty Fly; O'er the Glad Waters; and As those we love decay, 366
Webbe, his In Celia's Face, 249, 290; his Variations on the Silesian Waltz; his Paraphrase on the Soldier Tired, 345
Wesley, 279
Winchester Cathedral, on its Service, 452
Wilson (Miss), 265, 384, 385
Woolstonecroft (Mary), 355
Worm of the Still, 354
Zarzuela, 482.

DIRECTIONS TO THE BINDER.

The Plates, Musical Student, No. 3, to face page 1

The Plates, No. 1 to 15, to face page 188

The Plate in No. 11 to face page 293